TROY
CHROMATIC
CLASSICAL
CONCERTS

Handel & Haydn Society Orchestra

CHRISTOPHER HOGWOOD
Artistic Director

October 23rd, 1992

"MUSIC FOR A CENTURY"

1992-93 SEASON

Imagine a newly renovated art studio that will stimulate your artistic expression. Imagine appearing in a performance of Shakespeare in the 350 seat Maureen Stapleton Theatre or exploring the visual arts in a newly designed photography studio and darkroom. This is just another example of HVCC's total commitment to the advancement of the arts.

HVCC

For more information on the performing and fine arts programs available at HVCC call (518) 283-1100

HVCC Hudson Valley Community College
Part of the State University of New York

MORE THAN A TWO-YEAR COLLEGE—*MEASURABLY BETTER*

Troy, New York (518) 283-1100

In actions related, but not limited to recruitment, admissions, education, and employment, the college shall not discriminate against any person because of: age, race, color, religion, national origin, sex, marital status, physical or mental handicap.

THE BEST OF BOTH WORLDS

THE ALBANY ACADEMY
"An Independent Day School for Boys"
from Pre-K through Grade 12

For More Information
Contact The Director
of Admissions
(518) 465-1461

ALBANY ACADEMY FOR GIRLS
Independent Education for Girls,
Grades Pre-K Through 12
For More Information, Call Joan Lewis at
(518) 463-2201

LEARNING TOGETHER

THE COORDINATE PROGRAM FOR GRADES 9 THROUGH 12
Cross Enrollment in all Subjects • 16 Advanced Placement Courses • Over 40 Electives
Academy Road, Albany, New York 12208

NEWSCHANNEL 13

SUPPORTS
TROY
CHROMATIC
CONCERTS

CARING 13 MATTERS

Kimrick Ltd.

Broadway & Third
Troy, NY 12180
(518) 273-1123

Fine Women's Apparel
and Jewelry

Visa - MC
Gift Certificates
Layaway

MARINE EXPERIENCE™

WE PROUDLY
SUPPORT
THE
Arts

THE ARTS BRING
SO MUCH TO OUR LIVES:
ENRICHMENT,
ENLIGHTENMENT AND
ENTERTAINMENT.
MARINE MIDLAND
RECOGNIZES THE IMPORTANCE
OF THE ARTS AND
PROUDLY SUPPORTS
TROY CHROMATIC CONCERTS.

MARINE MIDLAND BANK®
Let's work it out together.®

member HSBC *group*

©1991 Marine Midland Bank, N.A., Member FDIC

This concert is made possible by a grant from the New York State Council on the Arts.

The audience is respectfully reminded that the use of recording devices and cameras is not permitted, and that SMOKING IS PROHIBITED in the Troy Savings Bank Building.

Espirit

A hair salon for men and women

1809 Fifth Avenue
Troy, N.Y. 12180

518-274-1068

Michael Nofal

Handel & Haydn Society Orchestra

CHRISTOPHER HOGWOOD, *Artistic Director*

★ ★ ★ ★

PROGRAM

I

Symphony No. 100 in G, "Military" Hob. I/100 — Joseph Haydn (1732-1809)
Adagio - Allegro

"Solo e pensoso," Aria da "Il Canzoniere" di Francesco Petrarca, Hob. XXIVb:20 — Joseph Haydn
Martina Musacchio, *soprano*

Trumpet Concerto in E flat, Hob.: Viie, I — Joseph Haydn
Allegro
Andante
Finale - Allegro
Crispian Steele-Perkins, *keyed trumpet*

INTERMISSION

"Vado, ma dove? oh Dei," K. 583 — W. A. Mozart (1756-1791)

"Alma grande e nobil core," K. 578 — W. A. Mozart
Martina Musacchio, *soprano*

Symphony No. 100 in G, "Military" — Joseph Haydn
Allegretto
Menuet - Moderato
Finale - Presto

Agent: JOANNE RILE ARTISTS MANAGEMENT, INC.
100 Old York Road, Benson East Suite 1206
Jenkintown, PA 19046

-- *Program Notes* --

HAYDN AND VIENNA

Between 1791 and 1795, Haydn made two extended journeys to London, then the capital of Europe's concert life. On each of these trips he enjoyed unparalleled success and financial gain, which left him well off for the rest of his life. Moreover, his fame in England also made the Viennese realize that they had a great composer in their midst. When he returned to Vienna in 1795, it was to spend the remainder of his life as the acknowledged leader of the musical world. It was a position that he held without question throughout the late 1790s, when he composed his two great oratorios; and that reputation lasted even until his death in 1809, though by the end he was challenged by a feisty younger man from Bonn for general recognition as the world's greatest living composer.

TRUMPET CONCERTO

Haydn composed the trumpet concerto for Weidinger in 1796, after his final return from England. But the work is filled with the king of genial, open-hearted ideas and rich invention that marked the series of the last 12 great symphonies. This Trumpet Concerto may even be the final purely orchestral work that Haydn ever wrote (though we are not entirely sure — shadowy references to a lost concerto for two horns and another for bassoon cast some doubt on this point). It is, in any case, Haydn's most splendid concerto and one of the most original in the entire history of the form for the way in which it exploits new technical possibilities.

As already noted, the concert seems to have been very sparsely attended. The trumpet concerto went virtually unnoticed. It was never published, never copied by anyone, and survives only in Haydn's autograph score, for which lucky fact we can be supremely thankful. (Haydn never had a lot of luck with concertos, and most of them, including the two for cello, survive only in a single score or set of parts!) Even more surprising is that fact that, following the premiere, this splendid concerto seems to have been entirely forgotten for well over a century; not until 1929 was the music published, yet once it returned to the light, particularly through recordings, it quickly became established not only as Haydn's most popular concerto, but as one of the favorite works of his entire vast output.

The concerto stands firmly on the same high level as the great set of symphonies composed for London shortly before. The three movements follow the long-established pattern of Fast--Slow--Fast, but they are crafted in a newly expansive way, with rich orchestral commentary and a trumpet part created to show off the new instrument's technique — and its new expressive range. Haydn does not limit the trumpet to fanfares and brilliant running passages, but calls for poignant expression, too. In fact, he makes a point of such passages, with chromatic touches and ventures into distant keys that the unkeyed trumpet could never have attempted.

The opening movement is thoroughly symphonic in construction, with solo passages that offer every kind of opportunity for virtuosity or lyric nostalgia. The trumpet has plenty to do, indeed, though Haydn is careful to reserve the most demanding and virtuosic aspects of the part, in order to save the player's lip.

How astonished the first audience must have been at the slow movement, in a key never before used for trumpet music (A-flat) modulating to the even more astonishing dark realm of C-flat for its middle section. They must have done a double-take, just to be sure that it was indeed a trumpet playing those never-heard sonorities.

The finale is a rondo-sonata that is among the most effervescent creations of the supreme master of witty rondos. Haydn writes a trumpet part that calls for rapid leaps through different registers, trills, surprises both in harmony and dynamics, a moment of warm nostalgia (touching again on a pitch impossible to earlier trumpets) before ending with brilliant eclat.

BIG CITY MUSIC IN UPSTATE NEW YORK

The Minnesota, Chicago, and Cleveland Orchestras.

EVENINGS AT 8 ON

WMHT ***FM89.1***
WRHV ***FM88.7***

Member-supported Classical Music for the Hudson-Mohawk Region

For a complimentary program guide, call 1-800-477-WMHT

If I Could Have the Home of My Dreams...

I'd have my home built by:

MOAK BUILDERS, INC.

1826 Western Avenue
Albany, New York 12203
(518) 464-6463

THE MILITARY SYMPHONY

Following the brilliant success of his first London journey, Haydn was quite easily induced to commit himself to a second trip. Knowing that he would need new symphonies to feed the demand in London, Haydn began working in Vienna. One of these is the symphony conventionally numbered 100 (the numbering has only slight connection with actual order of composition), which became known popularly as the Military Symphony for reasons that will become evident. The fact that the middle movements of the Symphony No. 100 are written on Italian paper, rather than the British paper used for the first and last movements, suggests that these parts were at least begun before he left for England. The second movement was a new arrangement of a piece called "Romanze" that had served as the slow movement of his third concerto for an odd instrument called the lira organizzata, an elaborated hurdy-gurdy. (The hurdy-gurdy itself was a stringed instrument played by turning a handle, which operated a rosined wheel; the other hand meanwhile pressed on keys that pressed the string onto the wheel. The elaborate version for which Haydn composed the concerto had pipes and bellows attached as well.) In its revised version for the symphony, it became the single most celebrated work Haydn composed for his London journeys, even better known than that other second movement, in the "symphony with the drum stroke" that we know as the Surprise, which is probably more generally familiar today.

Haydn himself led the premiere of the new symphony on March 31, 1794, his 62nd birthday and repeated it a week later. When Haydn announced a benefit concert for May 2, the Symphony No. 100 was part of the program. Another newspaper review within a year spoke of "the Military Movement, which never fails to astonish and enrapture, and which, as usual, was encored . . ." For his last benefit concert in England a year later, Haydn was careful to include this symphony, now widely recognized as one of his most popular, on the program. The color and the sheer inventive energy of the work easily justify all the interest.

The opening Adagio generates a sense of foreboding as the introduction comes to rest on the dominant. What follows is utterly unexpected: "toy" music comes from the flutes and oboes with a shrill tune that is reworked throughout the exposition. After modulating to the dominant (and restating the "toy" music), Haydn gives us a completely new theme, a perky violin tune that will turn out to be the main subject matter of the development (since by that time the first theme will have been thoroughly discussed in the exposition). But before we get there, we encounter a sudden silence — two full bars of rest — followed by a leap to distant harmonic regions, and the perky tune begins to take on an ominous character. Gradually, though, things lighten and the mood of the opening is restored in time for the recapitulation.

The "military" second movement was a sensation at the first performance and for years afterwards. It is a rather fast slow movement (balanced later by a rather slow minuet). The serenade begins softly, but on repetition it suddenly becomes fortissimo, reinforced by the entire battery of percussion and a shift to the minor key. An unaccompanied trumpet call (evidently a fanfare well known in Haydn's day) explodes into a distant A-flat that relapses to the tonic for a sonorous brass-and-percussion close.

The minuet, as already noted, is on the slow side, so that the two middle movements of the symphony can be grouped together as against the fast first and last movements. The final Presto is wonderfully elaborate with far-reaching harmonies, Haydn's best kettledrum joke, and an unexpectedly dark and serious moment of calm preceding the final appearance of the military instruments in full force. One London reviewer criticized this close; he felt that the "military" instruments produced a "fine effect" in the second movement, but were "discordant, grating, and offensive" in the finale. He seems to have been alone in his complaint, however. Haydn no doubt felt the colorful contribution they could make here was entirely fitting to end this extroverted symphony, and since the Military Symphony soon became the most famous symphony in the world — at least until Beethoven composed his Fifth — it would seem that most people agreed.

— Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

BOARD OF DIRECTORS

1992 — 1993

President	Michael A. Nofal
Vice-President	C. Andre Sullivan
Treasurer	Mary C. Price
Secretary	Kathleen Monaco
Membership	C. Andre Sullivan

Patricia Aram
Elizabeth Bringsjord
Helen Bryce
Evelyne Echt
David Grimm
Marge Harding
Ellen S. Hogarty
Karen Levy
Virginia McNamee
Nancy W. Patrick
Robert W. Poppei
James E. Prout
Denise W. Spellmeyer
Kevin A. Synnott
Eugene Tobey
Doris Walsh

The Gregory House Restaurant and Country Inn

Route 43, Averill Park, NY

"World-class menu" The Gazette

"A four-star treat" Times Union

Call (518)674-3774 for reservations

NANCY BARRETT
P.O. BOX 394
TROY, NY 12181
518-235-1838

Meeting the Needs of Our Changing Community.

Family Health & Fitness, Swimming, Day Care, Pre / After School Programs, Camps & Babysitting, Women's Residence, Women & Family Programing, Meeting Rooms.

YWCA
Troy-Cohoes

21 First Street
Troy, New York 12180
518-274-7100

Francoise Kiely-Yonce

Yonce Advertising

P. O. Box 287
Cohoes, New York 12047-0287

Tel. & Fax
(518) 237-4978

HOURS BY APPOINTMENT

CARDIOLOGY CONSULTANTS OF TROY
MARTIN P. ECHT, M.D., PH.D., F.A.C.C.
PAUL H. LUNDGREN, M.D.
JOHN E. BASSETT, M.D., F.A.C.C.
MARTIN B. CUTRONE, M.D.

SAMARITAN MEDICAL ARTS BLDG.
2231 BURDETT AVE.
TROY, N.Y. 12180
(518) 273-3511

SETON HALL
1444 MASSACHUSETTS AVE.
TROY, N.Y. 12180
(518) 273-3655

EMMA WILLARD SCHOOL

Extraordinary education for girls since 1814.

You've got to see it to believe it.
Troy, New York
518/274-3478

Troy Chromatics thanks ***Liberty Travel*** *for supporting our 1992-93 Season.*

Upcoming Concerts

SAT., DECEMBER 5, 1992
CHANTICLEER
MALE CHORUS

CHANTICLEER SPANS THE CENTURIES..."

"Chanticleer is the only American chorus able to compete on equal terms with the great (and very old) choirs of Europe in the performance of the Renaissance choral masterworks.
— The Philadelphia Enquirer

FRI., FEBRUARY 26, 1993
CONCENTUS HUNGARICUS
CHAMBER ORCHESTRA

The orchestra formed its own musical style and sound based on the best Hungarian tradition of string playing. Their repertoire embraces the entire chamber music literature commencing with the baroque composers and ending with contemporary music.

SAT., MAY 1, 1993
RUTH LAREDO
PIANIST

". . . she puts together programs of uncommon flair and then applies her own flair to the performances.
— The Washington Post

"Her playing shows perceptive interpretive powers and solid technique."
— Sound Judgment

Thank You

Troy Chromatic Concerts wishes to acknowledge with sincere thanks the generosity of the following contributors:

BENEFACTORS

The Robison Family Foundation

CORPORATE

The Century House
Cohoes Savings Bank
Community Health Plan
Deborah Beaty Florist, Ltd.
Emma Willard School
E. Stewart Jones
Levonian Brothers, Inc.
Marvin Neitzel Corp.
Paine Webber
Pattison, Sampson, Ginsberg & Griffin, PC
Pioneer Savings Bank
Prout Printers, Inc.
Ross Valve Mfg. Co.
Rug & Carpet Outlet of Troy, Inc.
Russell Sage College
Troy Savings Bank
Union National Bank
Whalen Chevrolet & Oldsmobile, Inc.

CENTURY

Judith A. Barnes
Mr. & Mrs. L. Merrick Bryce
In Memory of Carolyn Bennett
Dr. Alexander & Susan Filipp
Angelo & Lilajane Frascarelli
Michael & Sue Gutbezahl
Paul Hohenberg
Mr. & Mrs. Roland Hummel
Alma J. Mastandrea
Mr. & Mrs. Frederick W. McNamee
Heinrich & Hildegard Medicus
Mr. & Mrs. James K. Patrick, III
Rev. Thomas Phelan
Dr. & Mrs. Charles Sulzman
Bruce & Elizabeth Wadsworth
David A. Wasser
Karl Moschner/Hannelore Wilfert
Mr. & Mrs. Donald E. Willetts
Mr. & Mrs. Marvin Wulf

PATRONS

Marta & Robert Andersen
Mrs. Sven A. Anderson
Dr. Robert & Barbara Athanasian
Dr. & Mrs. Donald B. Aulenbach
Dr. Ronald & Carol Bailey
Jean & Abe Bolgatz
Bernice Bornt-Ledeboer
Elsa & William Boyce
Selmer & Elizabeth Bringsjord
Ken & Carol Connor
Doyle & Pam Daves
Mr. & Mrs. Sheldon Dinowitz
Hans & Beryle L. Drobeck
David & Jo Ann Duquette
Mr. & Mrs. Martin Echt
Helena & John A. English
Winifred & J. Wilson Ferguson
Dr. Richard & Barbara Ferrari
Mr. & Mrs. Jerome Flax
Michael Glover

PATRONS (cont'd)

Dale & Lois A. Good
Sonja & Walter Goodwin
Mr. & Mrs. Donald W. Jones
Mr. & Mrs. Martin Kenosian
Mr. & Mrs. Paul M. Mattice
Carolyn K. McCann
James W. Miller
Anonymous
Marjorie & Milton Musicus
Bernard & Reeva Nowitz
Mary C. Price
Patrick & Mairin Quinn
Dr. & Mrs. Robert W. Raymond
Virginia Diehl/John Rhinesmith
Mr. & Mrs. Robert W. Rose
Mrs. Pierce H. Russell
Roland & Claire Schmidt
Dr. Arthur & Marcia Schultz
Anonymous
Mr. & Mrs. William E. Smith
Mr. & Mrs. Robert Stierer
Miss C. Andre Sullivan
F. Eugene Tobey
John & Joan Zweig

SPONSORS

Rolf & Luise Ahlers
Mr. & Mrs. William S. Assini
Leo & Frances Baker
Sharon & Richard Bamberger
Mrs. K. Jack Bauer
Mr. & Mrs. Edward A. Belemjian
Esther H. Bell
Tom & Susan Blandy
Dorice & Norman Brickman
Mr. & Mrs. Walter Cherniak
A Friend
Jane E. Cullen
Mr. & Mrs. Richard Cunningham
Mrs. Thomas F. Daly
Alma Deeb
Dr. John & Susan Delano
Marilyn Murphy DuBois
Anne R. Fairbanks
Chrys Fenimore
Harriet A. Finnegan
S. Fleisher/G. Anderson
Miss Janet M. Fletcher
Jean & George Fullen
Joanne K. Gallagher
E. Helen Gardner
Ronald C. Geuther
Peter W. Goedtel
Dr. Morris A. Gordon
Mr. & Mrs. Jay R. Gould
Mrs. Carl G. Grimm
Richard & Lois Groskopf
Joseph Guy
Mr. & Mrs. Daniel J. Hogarty, Jr.
Kathleen M. Hollister
Jane & Barker Houle
Mr. & Mrs. C. H. House, Jr.
Sallie & Andy Joachim
Dr. Marvin L. Kessler
Sara S. Koplovitz
T. Eugene Leonard
Karen Beth Levy
Sanchen Liss
Ilda Lyon
Janet Maly
Mr. J. Howard McIsaac
Dr. Frank & Anne Morgan, Jr.
Matthew Moross
Helen E. Morrison
Mrs. Edward J. Myers
Mr. & Mrs. Daniel Onufrak
Mr. & Mrs. David B. Oster
Carol Clark Owens

SPONSORS (cont'd)

Mr. & Mrs. Stephen Palmer
Nina Pattison
Jean & Robert Poppei
Doris M. Quinn
Elizabeth S. Regan
Robert & Mildred Resnick
Thelma Riggs
Mr. & Mrs. Ernest W. Rossell
Elaine & Bern Rotman
Mr. & Mrs. Stephen G. Ruggles
Dr. & Mrs. Georg Rupprecht
Warren H. Rymiller
Miss Barbara M. Seaman
Jack Sheehan
Robert A. Silverstein
Pat & Euan Somerscales
Robert & Denise Spellmeyer
Mrs. Cathy Stone
Doris E. Walsh
Mr. & Mrs. Francis H. Wermert
Mr. & Mrs. E. John Winhold
Donna L. Yamin

FRIENDS

Craig & Mary Jean Bryce
Sorab K. Ghandki
Edward Gordon
Ruth Hubbell
Dr. & Mr. E. & H. Lapidot
Dawn Stuart Weinraub

the Prout Printers, Inc.
Since 1920

Some of our popular services include . . .

• Typesetting • Newsletters • Invitations
• Brochures • Business & Personal Stationery
• Custom Forms • Booklets • Certificates
• Posters • Custom Imprinting • Die Cutting

Quality printing . . . for three generations.

51 Collins Avenue • Troy, New York 12180
(518) 274-5941 FAX (518) 274-1643

96 Seasons of Musical Excellence

Since the inception of Troy Chromatic Concerts, the aim has been to bring musical programs of the highest caliber for the enjoyment of local audiences. Organized in 1895 by young piano and voice students of Troy music teacher J. Albert Jeffrey, the Chromatic Club presented its first concert with Edward A. MacDowell, pianist and composer, in February of that year. It was an enormous success. The Club members and friends were inspired to greater personal involvement and financial commitment in order to attract the finest artists. These combined practices have been the hallmark of Troy Chromatic Concerts' success.

Interest and enthusiasm grew in the Chromatic Club concerts and ever larger auditoriums such as the YMCA and the YWCA (now Capriccio's) were used until the Troy Savings Bank Music Hall was required in 1900 for the concert of virtuoso pianist Ignace Jan Paderewski. For a number of years one outstanding program each season was held in Music Hall. The marvelous acoustics so enhanced every performance that all Chromatic concerts have been given in Troy Savings Bank Music Hall since 1918.

A tradition was established when the Detroit Symphony opened the 1920-21 series: an orchestra has been included in each series since then. The Cleveland Orchestra made more than twenty appearances, many under the baton of renowned maestro George Szell. A partial list of the illustrious artists and ensembles who have performed for Chromatic Concerts' audiences is shown on the next page. It reads like a veritable anthology of classical artistry.

As from the beginning, the managing board of directors today is entirely voluntary with no staff salaries. This fact, together with financial assistance derived from a small NYSCA grant, voluntary contributions and corporate sponsors that makes it possible to keep prices low and programming quality high.

Chromatics thanks all subscribers for years of loyal support and implores single ticket holders to become subscribers in order to enjoy members' benefits such as receptions, trips and wonderful music.

As we look forward the vision of the centennial year comes into view for 1996. Won't you help bring that exciting prospect to fruition?

Among the Artists presented by Troy Chromatic Concerts . . .

Guarneri String Quartet — Detroit Symphony / Gunther Herbig, Conductor — André-Michel Schub — The Waverly Consort — Kathleen Battle — Misha Dichter — Rochester Philharmonic / David Zinman, Conductor — Yo-Yo Ma — Maurice André — Pinchas Zukerman — Radu Lupu — Horacio Gutierrez — I Musici di Roma — Indianapolis Symphony / John Nelson, Conductor — Baltimore Symphony / Sergiu Comissiona, Conductor — Malcolm Frager — Donald Gramm — Cleveland Orchestra / George Szell, Conductor — Phillippe Entremont — Leontyne Price — Leonard Rose — Byron Janis — Jerome Hines — Erika Morini — Rochester Philharmonic / Eric Leinsdorf, Conductor — Leonard Warren — Jussi Bjoerling — Arthur Rubinstein — Pittsburgh Symphony / Fritz Reiner, Conductor — Zino Francescatti — Helen Traubel — Yehudi Menuhin — Paul Robeson — Nathan Milstein — Marian Anderson — Myra Hess — Efrem Zimbalist — Vladimir Horowitz — Jascha Heifetz — Rosa Ponselle — Alexander Brailowsky — Boston Symphony / Serge Koussevitsky, Conductor — Detroit Symphony / Ossip Gabrilowitsch, Conductor — Sergei Rachmaninoff — Fritz Kreisler — John McCormack — Alma Gluck — Josef Lhèvinne — Ernestine Schumann-Heink — Lillian Nordica — Ignace Jan Paderewski — Edward MacDowell

In Memory

Troy Chromatics gratefully acknowledges the years of support given by Carl G. Grimm.

Allegro Cafe

With open kitchen
and always changing menu
Lunch M-F
Dinner 7 days a week

Capriccio Banquet Theater

Elegant Catering
All occasions
On and off premises
Meeting rooms also available

33 Second Street, Troy NY 12180 (518) 271-1942

The
Troy Savings Bank
applauds
Troy Chromatic Concerts
for bringing outstanding
musical programs
to the community
since 1895.

The Troy Savings Bank

A strong bank since 1823.

Member F.D.I.C.